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Correspondence.

DI CESNOLA VERSUS HITCHCOCK.

Editor of *The Art Amateur*:

SIR: I notice that some of the assertions in Di Cesnola's "Cyprus," especially in regard to the places where certain of the Cypriote antiquities were found, are quite different from the statements on the same subject made in an article on the General's discoveries published in Harper's Monthly for July, 1872. How do you explain these discrepancies? Is General Di Cesnola a blunderer or is the magazine writer at fault?

F. L. G., Philadelphia.

ANSWER.—The magazine article was written by Mr. Hitchcock, now of the Fifth Avenue Hotel in this city, a highly respectable and trustworthy gentleman, who positively declares that his assertions are "correct," and that the discrepancies are "quite novel facts" to him. We should not like to pronounce "General Di Cesnola a blunderer" but we certainly see no reason to consider "the magazine writer at fault."

DIRECTIONS FOR PAINTING ON SATIN.

Editor of *The Art Amateur*:

SIR: What colors and other materials are best for painting on satin? (2) Is any particular kind of satin necessary? (3) A few practical hints on this subject would be gratefully received.

S. A., Cincinnati, O.

ANSWER.—(1) Get in tubes the following water-colors: transparent colors—carmine, purple-lake, and Prussian blue; semi-transparent—Vandyke-brown, burnt sienna, and terre-verte; opaque—Venetian red, vermilion, cobalt, chrome-yellow, Nos. 1, 2, 3, and flake white. A bottle of turpentine, some sable-brushes Nos. 3 and 4, a wooden palette, and a palette knife are also necessary. (2) Any fine grain satin will do. It may be cotton backed. The following practical hints, which have been published before, will be found useful for a beginner: "Honey-suckle, jasmine, ox-eye daisies, apple blossom, and any other flowers with a good deal of white or yellow in them, always come out well on black satin. Supposing you wish to paint a sprig of apple-blossom, proceed as follows: Squeeze on your palette a little carmine and a good deal of flake-white for apple-blossom, and terre-verte, chrome-yellow, burnt sienna, and Prussian blue for the green leaves. Begin by putting in the high lights with flake-white, using a little turpentine, and, while the work is still wet, apply a little carmine mixed with white to those petals that require it. For the calyx use terre-verte mixed with yellow chrome, and put in the stamens with orange chrome. You will now begin the leaves, using the paint as thin as possible, and working the way of the leaves, instead of putting on a flat tint as in water-color. If you wish to show the under side of a leaf, use a little flake-white with the green. The stalk might be of Vandyke brown mixed with white, burnt sienna being used in places showing the knots in the wood. Do not use much turpentine with your colors, but be very careful to wash your brushes well in it after using them."

PAINTING IN WATER-COLORS ON TERRA COTTA.

Editor of *The Art Amateur*:

SIR: If you have not already given directions for painting on terra-cotta in water-colors some instructions for such work would be gratefully received by

A JERSEY GIRL, Orange, N. J.

ANSWER.—The ground is first sized, and the design is then sketched and filled in with Chinese white, mixed with a little water-color megilp, laid on evenly and thickly, not with too full a brush. Red sables are the best to use, of any size convenient, the flat being more useful than the round. When the white is thoroughly dry, it is painted over with the colors, and the design is varnished. The colors are laid on rather thick and dry, and the varnish must not be allowed to run beyond the design; the brush should be a small flat one, used as dry as it can be worked with. The whole surface may, of course, be varnished; but then the effect of the bright design on the dull ground will be lost. White spirit varnish is the best. This work will not bear washing.

PREPARING A FAN FOR PAINTING.

Editor of *The Art Amateur*:

SIR: I want to paint a silk fan in water-colors, but find that the material creaks as soon as I put in the wash for the ground work. Can you suggest a remedy? (2) How can alterations be made in Chinese white?

S. P. B., Brooklyn, N. Y.

ANSWER.—You do not say whether your fan is already mounted. If it is only the silk you speak of, before being painted on, it should, of course, be stretched tight on a frame or fastened out on a board. It may be gummed or pasted round the edge, or it may be pinned, the pins being half an inch apart. Drawing pins are to be had of the stationers, but the best for woven materials are the smallest size of toilet pins; the smaller the pin, the less hole it will make. A fan must be opened out flat on a board, and secured by a pin in every fold, round both the outer and inner edges. Where practicable, it is much easier to paint a fan-leaf unmounted, allowing a margin of an inch all round; but if the work is for sale, it is not so easy to dispose of a leaf as of a complete fan. (2) By dropping water on the part to be altered and gently working with the brush, repeatedly drying it off with a cloth.

VARNISHING WOOD-PANEL PAINTINGS.

Editor of *The Art Amateur*:

SIR: What kind of varnish is used for pictures in oil on wood panels? (2) How is it applied?

SARATOGA, N. Y.

ANSWER.—(1) Clear and colorless spirit varnish. (2) A small bristle brush must be well dipped in, and let to drain, so that the varnish fills, but does not drop from it, and it must be worked one way. In varnishing a design alone, the greatest care must be taken not to go over the edge.

A RAISING MEDIUM FOR ILLUMINATING.

Editor of *The Art Amateur*:

SIR: What is "raising gesso," which I am told is used in England in illuminating on vellum? How is it made, and how is it applied to raised gilding?

ILLUMINATOR, Quincy.

ANSWER.—It is a raising material sold by most dealers in artists' materials, in tubes ready for use. It is a preparation of plaster; but it is not safe for the student to make it for himself; much depends upon its proper consistency. Squeeze it from its tube when the surface is ready, and mix it with a little water until it will flow pretty thick. Lay it on the place that is to be raised thickly, and allow it to dry, and repeat the process until the preparation has attained the wished-for height, only be careful never to apply a fresh coat until the one previously laid is perfectly dry. When the proper height is attained and the mixture quite dry, take the palette-knife and scrape any blots or unevenness of surface, and rub over with the flat burnisher, laying a piece of writing-paper between the burnisher and gesso until the whole surface is smooth and even. Then take some ordinary gold size, and thin it with water, and wet the whole surface, waiting for it to be nearly dry and sticky in the same manner as for

flat gilding, and lay on the gold leaf exactly in the same manner. When the gold is quite dry, commence to burnish. The pointed burnisher is used for the raised gilding, and should be moved always in one direction, lifting the hand and recommencing rather than returning. Place a piece of writing-paper between the gold and the agate, and work on steadily for some considerable time, until the gold becomes bright and dazzling by the friction. After the burnishing is complete the gold can be ornamented with either diaper patterns, dots, or etched lines. Raised gilding as well as flat gilding can be so treated.

CHRISTMAS CHURCH DECORATIONS.

Editor of *The Art Amateur*:

SIR: (1) Will you kindly furnish us with some designs for Christmas church decorations. (2) Some suggestions to help us in the work would also be gratefully received by

A RECTOR'S DAUGHTERS, Boston.

ANSWER.—(1) You will find a variety of designs in the supplement of the last December number of THE ART AMATEUR. Directions for decorating were also given then. As we have had many other requests for directions, however, we furnish the following suggestions: The chief points to decorate are the chancel and east end, the font, the pulpit and lectern, the window sills and arches. The chancel is of the first importance, the reredos and altar rails claiming our immediate attention. Unless the reredos is of special beauty or carving, a temporary one introduced as a screen forms a very pretty decoration, and affords scope for considerable taste and ingenuity. Panels of common pine made like folding screens, but without hinges, are all the framework required. Regulate the width and height of the panels by the chancel wall, and arrange so that the number is uneven; three, five, or seven will do. Cover the panels with coarse brown paper, and illuminate upon it in oil colors and Williams' gold. It is not generally known what a valuable background brown paper affords. The effect is artistic, giving a warm subdued coloring, pleasing in a church. If you decide on five panels, illuminate Nos. 1, 3, 5 as texts, and Nos. 2 and 4 as diapers in gold, white, and brown, introducing in their centres the sacred monogram on shields or medallions. Choose a legible type for texts, making the words entirely of capital letters the same size throughout; 33 in. or 4 in. letters are quite large enough. Confine the coloring of the texts to red outlined with white; finish the panels by nailing strips of evergreen borders round them.

The font requires a temporary cover—thus, a wooden hoop to fit the rim of the basin, and springing from it by three arches an upright cross, 12 in. or 18 in. high. Twine the hoop with moss and white flowers (chrysanthemums last well), the arches with moss, and the cross with holly berries, and white holly leaves. Lay a text round the base of the font on a mossy carpet. Form the text of gin. capitals, similar in type to those on the reredos. White flannel pasted on card forms very pretty letters. Lay water-proof paper under the moss, or it will soil the stonework.

Decorate the pulpit and lectern with bands of evergreen and large stars; one on each, the uniformity looks well. The stars should be five-pointed, 20 in. in diameter, cut in either board or pasteboard. Cover them with white holly, marking the points with clusters of red berries. Dried ferns and ivy twine round the foot of the lectern, making its base full and branching.

Windows require boards to fit the sills, and red flock paper to cover over the boards. On each sill should be a text, or part of one. The letters, the same type as the reredos and font, should be 8 in. high. Wreaths for the window tops are best made on iron arches and suspended. Pillars should be wreathed alternately in spiral and perpendicular lines. Double triangles and banners look well on vacant spaces of wall.

HINTS FOR BEGINNERS IN WATER-COLORS.

Editor of *The Art Amateur*:

SIR: A few hints as to the proper colors to be used with others to obtain graduating shades for illuminating in water colors and a few hints on color combinations would be greatly appreciated by

A NOVICE, Cleveland, O.

ANSWER.—Ultramarine and cobalt may be lightened with white only, and darkened with black or indigo. Vermilion may be lightened with cadmium or Indian yellow, and darkened with carmine. Indian red may be lightened with vermilion or darkened with black. Carmine may be rendered more rich and brilliant by the addition of vermilion, and darkened with blue, black, or Vandyke brown. Rose madder should be treated much in the same manner as carmine. Emerald green may be lightened with yellow, or deepened with blue. Moss green must be lightened with lemon or Indian yellow, and darkened with ultramarine. Cadmium yellow is lightened with lemon, and deepened with vermilion. Indian and lemon yellows may be mixed with white, and deepened by cadmium and vermilion. Purple may be altered to any shade by the mixture with blues or carmine.

Mixed tints or compound colors most in use may be formed as follows: Grays may be made of any tone by the mixture of Chinese white, black, blue, and a very little carmine, in various proportions. Chocolates may be composed of Indian red, Vandyke brown, black, and a little vermilion. Oranges are formed by the mixture of cadmium and vermilion—vermilion and Indian yellow. Browns, of Indian red and black—vermilion and black, vandyke brown, carmine, vermilion, and black—burnt sienna, vermilion and black. Slate blue is formed of ultramarine and black, with a trace of vermilion and white. Neutral tints, of Indian red and blue.

EASY MODE OF TINTING PHOTOGRAPHS.

Editor of *The Art Amateur*:

SIR: There is, I believe, an easy method of tinting photographs which is adopted by many photographers for those persons who will not pay the price for the more careful and artistic method described in THE ART AMATEUR. You will greatly oblige me by describing it.

SATRAP, Washington, D. C.

ANSWER.—The method adopted by photographers for cheap work is very simple. Having prepared the photograph in the usual way, take a little pink madder or carmine, or whatever color most resembles the carnation; lay it on the cheek with a clean pencil, soften it carefully all round the edges, blending the tint into the face. Repeat the process once and again, till you have obtained nearly as much color as necessary. We say, nearly as much, because you have to pass the general flesh wash over it, which has the effect of darkening it considerably. For the purpose of softening, it will be as well to have two pencils on one holder. It might appear that putting on the color of the cheek at once, and softening it, would suffice; but you will get it far softer by doing it with a very pale tint two or three times, than you possibly can by making it at once as powerful as necessary; besides, it is impossible to soften a strong color as well as a pale tint. When the color is quite dry, go over the whole of the face with the flesh tint, then put it in the hair, eyes, eyebrows, and lips; round off the forehead with a gray, and apply the same to those parts of the face where you observe it to be in nature. If your photograph be a very dark one, you will not require so much gray in it as if it were a light impression; next wash in the background, and proceed with the draperies, &c.

Return now to the face, strengthen the carnations, grays and shadows, by hatching delicate tints over them; put the light in the eye, and the spirited touches about it and the eyebrows, mouth, etc., and finish off the hair. In dark photographs you will require to lay the lights on the hair with body color, as it is generally much darker than it appears in nature. Make out the

linen with a gray, deepening it in the darkest parts, and lay on the high lights with Constant or Chinese white. Proceed next to shadow the drapery; and when you have obtained the required depth, scumble in the high lights, using a bare pencil and a very gentle hand.

Give the background another wash, if requisite, and your photograph is finished; or make up a tint of orange vermilion and white, according to the complexion, and lay it smoothly over the face and hands, then put on the carnations with rose madder, and shadow up the face with orange tint, and proceed, as above, to finish. Or, lay in the carnations with a pale wash of carmine; then take the same color and gamboge, mix together to form an orange tint, with which lay in all the shadows; next make a flesh wash (pale) of the same colors, and cover over all the face, taking care not to work up the shadows. If the backgrounds and draperies appear dead, take a piece of very soft washing silk and rub them up a little, which will have the same effect as if they had been hot pressed. Wherever body color has been used, the rubbing will be ineffective.

SUNDRY QUERIES ANSWERED.

H. K. D., Boston, asks us if we will publish designs for porcelain sleeve buttons. We may do so soon. In answer to a second query, we say that Mr. Camille Piton's first set of six plates of flowers and fruit for china painting were published in THE ART AMATEUR for April, May, June, July, 1880. The price of the set is \$1.50.

E. M. P., Lowell.—We will try and give soon the fan design you ask for. A design for "a crackle-work tidy" would be too trivial for us to publish. We may add that it is hardly good art to imitate on a woven fabric a mechanical effect (or defect?) peculiar to ceramic ware.

SUBSCRIBER, Scranton, Pa.—Articles painted in oil cannot be "fired" like china. Sometimes they are glazed by being gently heated before an ordinary fire. It is a practice, however, that can hardly be commended.

BESS, York.—You will probably find the design of golden-rod given in our supplement this month suitable for painting on your black satin fire-screen.

"A STUDENT OF CHINA PAINTING" asks where he can get good models of plaques or tiles ready painted and fired, and what they would cost. He should look at the French plaques of birds and figures recently imported by Schneider, Campbell & Co. They are intended for framing or insertion in furniture; but would also serve very well as models, as they are by good artists. The prices of these ceramic pictures range from \$7 to \$14.

Art Publications.

LESSONS IN WATER-COLOR DRAWING.

MESSRS. CASSELL, PETTER, GALPIN & Co. deserve the thanks of students of water-color drawing for the serviceable manuals for figure and flower painting they have just published. We confidently recommend them to teachers as being, so far as we know, the most practical treatises on these subjects yet produced.

The "Lesson in Figure Painting" consists of sixteen colored plates from designs by Blanche Macarthur and Jennie Moore, both medallists of the Royal Academy, London, with very full and explicit directions for the execution of each plate. Every example is shown in the unfinished and the finished state. The palette given is of from ten to eleven colors, which is quite sufficient.

"Flower Painting in Water Colors" is by F. Edward Holme, F.L.S., F.S.A. It is difficult to find a new method of arranging flowers for a student's manual, the difference between one book of this kind and another lies chiefly in the models offered to the pupil. Those before us are colored with great fidelity to nature and are somewhat less stiff in arrangement than usual. We would suggest, however, that the plates would be more attractive if, instead of cold white, a tinted background of contrasting colors were used to bring out the brilliancy of the flowers, which now have too much the appearance being specimens cut for botanical study.

A BIOGRAPHY OF DAVID COX.

THE biography of a painter, when given with such charming frankness as Mr. William Hall describes the career of his friend David Cox,* is truly delightful reading. We know of no more suitable volume to put into the hands of an art student than this pleasantly told story of the struggles, trials, and ultimate success of this powerful English landscape painter. Cox's patient, unflagging industry under naturally depressing conditions makes one love the man as well as the artist. Like many of his profession before him, his genius was not fully appreciated until he had well advanced in years. In the ripest period of his art he often had the mortification of having his pictures returned to him unsold from the galleries of the Society of Painters in Water-Colors, while those of less original artists quickly found buyers. He was never so great a favorite with the general public as some other exhibiting members of the society, who included such a galaxy of eminent water-color painters as Turner, Prout, De Wint, Copley, Fielding, Barrett, Cattermole, and William Hunt. Fielding's highly finished drawings were always bought freely at the exhibitions, and they certainly were in strong contrast with the brusque-looking work of Cox, frequently rough and blotty in manipulation. Fastidious persons, who fancied that softness and smoothness of surface were evidences of high artistic excellence, that delicacy of handling and careful elaboration were proofs of consummate skill, would pass by the broad, vigorous, suggestive drawings of David Cox with a shrug, and an entire disbelief in his genius, to secure the more polished and pleasing productions of his neighbors. But, as our author says, "Time has reversed this verdict, and set that matter right." The naturalness of Cox was one of his great charms. His effects of the changing aspects of nature, of rain, of storm, of sunshine, were wonderful. Ruskin, who greatly admires his drawings, truly says of them: "In spite of the loose and seeming careless execution, (they) are not less serious in their meaning nor less important in their truth."

There is no other means by which his object can be obtained: the looseness, coolness, moisture of his herbage; the rustling, crumpled freshness of his broad-leaved herbage; the play of pleasant light across his deep heathered moor or plashing sand; the melting of fragments of white mist into the deepening blue above; all this has not been fully recorded except by him, and what there is of accident in his mode of reaching it answers gracefully to the accidental part of Nature herself.

Probably about three fourths of the oil pictures by Cox are owned by the family of Mr. J. H. Nettlefold, of Birmingham, and since the appearance of this volume, this gentleman has generously declared his intention of presenting twenty-five of the best of these to the Corporation gallery. The gift represents a money value of not less than \$125,000.

The story is told of one Reynolds, a West India planter, who having realized a fortune at Berbice, returned to his native town of Hereford, and looking about for a residence, was attracted by Cox's pretty little cottage, and wanted to buy it. The owner

* A Biography of David Cox. By William Hall. Edited with additions by John Thackeray Bunce. New York, London, and Paris: Cassell, Petter, Galpin & Co.

wanted to sell; so a price was soon agreed upon, and the money paid. In the settlement there were a few shillings to be returned to the planter from the sum paid down. Cox searched his pockets to find the necessary coin, when the new owner exclaimed, in perfect good faith, "Never mind the change, Mr. Cox; you can give me five or six of your little drawings for the balance." This was in 1827. In 1872, at the famous Joseph Gillott sale, Cox's "Outskirts of a Wood" brought nearly \$12,000. The artist originally received \$200 for painting the picture. At the same sale "Washing Day," painted for a Mr. Froggatt for about \$75, sold for \$4,725. The drawing called "A Stubble Field with Gleaners," bought in 1843 for \$125 by Mr. C. Birch, was sold by auction in 1879 for \$3,675. Miss Phipson, of Edgbaston, sold Cox's oil painting "Caer Cennen Castle" for \$10,000. Mr. George Briscoe, of Wolverhampton, sold his "Vale of Clwyd" for \$12,500. The artist received less than \$500 for the painting.

KATE GREENAWAY'S UNPUBLISHED BOOK.

MR. J. BRANDER MATTHEWS tells in *The Philadelphia Press* of a dainty little volume called "Cradle Rhymes," he saw in England, written by Frederick Locker, and illustrated by Kate Greenaway—and never to be published. Except in this important particular—only one copy exists of "Cradle Rhymes"—the scheme of the book is something like that of "My Boy and I," the nursery song of Mary D. Brine, illustrated by Louis C. Tiffany and Dora Wheeler, and published by G. W. Harlan and noticed on another page. Mr. Locker's curious volume is of vellum and clad in vellum. It is carefully protected by a full Levant morocco case, and this again is guarded in a velvet pouch. "Upon these tiny pages," Mr. Matthews says, "the poet copied his three poems, cunningly contriving spaces and breaks for the artist to fill up and adorn. And right worthily did Miss Greenaway acquit herself of this task. She designed a delightful little frontispiece, and a characteristic title-page, and she dropped here and there a full-page drawing of little children amusing themselves in the quaintly-colored garb in which she always decks her chosen infants. Besides the full-page drawings—or water-colors, rather—there were many little intrusions upon Mr. Locker's pages, bits of fern here and sprays of lilac there, until the whole book was filled with the color and life of spring and childhood."

ENGLISH ETCHINGS.

THIS is a monthly publication of original etchings by English artists, issued by William Reeves, of London. It is to be had of J. W. Bouton, the New York publisher. The subscription price is \$15 a year. We have received the first three numbers, which contain several plates of decided merit. American sportsmen will no doubt be interested in the carefully executed portrait by Percy Thomas, of "Iroquois," winner of the Derby, as naturalists might be with the woodland scene by M. Snape, if it were not finished with such photographic fidelity as to produce absolute confusion of the objects represented. We are glad to notice that it is the intention of the publishers to begin at once a series of etchings in this publication of "the picturesque old buildings—the odd nooks and corners of London two centuries ago"—now fast disappearing. The plates of English etchings are not bound in book form, but conveniently kept separate, protected only by a neat portfolio.

THE NEW VOLUME OF "L'ART."

WE have received from J. W. Bouton, the American agent for "L'Art," the third quarterly volume of the seventh

year of that superb folio. It comes to hand too late for detailed notice; but we may say that it is not below the high standard of this important publication, which we have more than once expressed the opinion is unequalled in the realm of periodical art-literature. The etchings, as a collection of three months, are of unapproachable excellence; the illustrations in the text—mostly reproductions in fac-simile of the drawings of artists—are often roughly, perhaps too roughly, executed, but always with power; and the numerous examples of what is best in old and modern industrial art, makes each volume of great value to the designer and art worker.

THE frontispiece of the October number of *The Portfolio* (J. W. Bouton, New York) is a remarkable example of the progress of artistic methods for reproducing drawings in fac-simile. The subject is a young woman in classic attire reading a letter. It is faultlessly drawn by G. D. Leslie, the Royal Academician, of London. The peculiar process by which the artist's work is reproduced is due, it seems almost unnecessary to say, to the inventiveness and manipulative skill of a Frenchman—M. Du-jardin, of Paris. "The drawing is done in black-lead pencil, not on paper, but on a piece of finely-ground plate glass. No photograph is taken, as in ordinary methods of photo-gravure; but by light transmitted through the drawing itself, the necessary action is produced on the sensitive etching-ground which covers the copper plate." The plate, when bitten, can be printed in any color that may be preferred. This one in *The Portfolio* is printed to have the effect of a red-chalk drawing. It is sharp and clean, yet in no way harsh, and the most delicate marks of the pencil are faithfully preserved.

DURING a recent visit to Europe, Mr. J. W. Bouton secured the few remaining copies of the "large paper" edition of the Princess Lichtenstein's sumptuous quarto, in two volumes, "The History of Holland House." This is the only edition which contains the extra illustrations of this beautiful work, which Mr. Bouton offers at half the original price. It would be difficult to find a more suitable volume for the drawing-room table.

THE SUPPLEMENT DESIGNS.

PLATE CXXXIV. furnishes the amateur decorator a tempting and timely array of attractive suggestions for Christmas designs. They are drawn by Geo. R. Halm, to whose abundant fancy and facile pencil *THE ART AMATEUR* has owed not a little in the course of the last year.

PLATE CXXXV. gives a set of charming figures of little girls, equally suitable for outline embroidery or "etching" on linen, or they would make a pleasing set of nursery tiles.

PLATE CXXXVI. is a series of six Japanese Designs for butter plates or other small round dishes. The amateur can attempt them most safely in monochrome.

PLATE CXXXVII. is the third of a series of designs for small desert plates, drawn by Camille Pitou. The first two were given over a year ago, in October, 1880—"Jasmine Mignonette, Bluebottle and Magnolia"—and November, 1880—"Ranunculus and Barberries." The present design—"Asters and Birds"—may be painted as follows: Ground, copper-green or water-green with a mixture of turquoise blue. Basket, brown bitume, brown 108 and gray (neutral gray and gray No. 10). Birds,

gray and brown. Leaves, deep chrome green, mixing yellow, and brown green. The white flowers must be surrounded with an appropriate ground to bring out the color; shading, gray with a little bit of yellow (mixing yellow or ivory yellow); disk, yellow or reddish. The red flowers are painted with golden colors, such as carmine, lake and carmine, or violet of gold; the blue can be painted with sky blue or ultramarine blue; the yellow with silver yellow shaded with ochre and brown.

PLATE CXXXVIII. gives a number of English ecclesiastical embroidery designs. No. 1 is from an old pall, No. 2 from a cope, and Nos. 3 and 4 from other examples of ancient church work.

PLATE CXXXIX. is a design for embroidery—"Golden Rod"—contributed to *THE ART AMATEUR* by Chas. E. Bentley. It is specially suitable for a screen or the ends of a piano scarf. The following are Mr. Bentley's directions for this design: "The golden rod is worked in a new and peculiar stitch which gives a very perfect representation. Fill the flowers in first (not too closely) with French knots in light olive or sage green crewel, then thread the needle with yellow button-hole twist. This is used as a working thread and does not show in the finished work. Bring the working thread up from the wrong side of the material, between the knots of crewel. Lay a doubled strand of yellow filling floss against the working thread on the face of the work. Carry the working thread over the floss and down again where it was brought up, so that when pulled down tightly, the floss will be drawn between the knots and cause the ends to turn upwards. Clip the ends of the floss with a sharp scissors. Bring up the working thread in a different place and proceed as before. As the color of the floss can be varied with every stitch if desired, it is evident that the shading may be very perfectly done. After a little practice it is by no means a difficult stitch to make, and it produces effects not otherwise attainable. In the golden rod three or four shades are yellow, differing considerably from each other, are all that will be necessary. The stitches of floss are taken only close enough to partly, not entirely, conceal the knots of crewel. Work the leaves and stems in crewel stitch with leaf-green crewel or embroidery silk."

PLATE CXL. and CXLI. on the extra supplement give four quaint designs for panel decoration. They would be very suitable for a dining room cabinet.

PLATE CXLII., representing "Cupids at Supper," is a specially charming design for panel or over-door decoration, and we do not doubt that some of its figures will be utilized to great advantage on China and even for outline embroidery and "etching" on linen. This design was drawn by Camille Pitou after a little plaque in pâte-sur-pâte by L. Solon, exhibited at the Paris Exposition in 1878.

THE tinted French terra-cotta figure panels in high relief which were very popular at Christmas time last year are to be seen again in Union Square. At Schneider, Campbell & Co.'s there is a particularly good one by Graillon, the best we have seen. It is a group of seven or eight fishwives seated or standing behind a market stand. One is reading *Le Petit Journal* to an old crone who seems much interested in the news; another is dozing, and a third is apparently engaged in badinage with some customer not represented.

THE manufacturers of Vanity Fair cigarettes offer \$300 for the best and most appropriate design for a show card for cigarettes (size 22 x 28) done in colors and delivered by Dec. 25th. Persons wishing to compete should communicate with Wm. S. Kimball & Co., Rochester, N. Y.

THE MAGAZINE OF ART.

Price, 35 cents monthly. \$3.50 per Year.

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The marked success of the Magazine was happily summed up in a recent review in *THE LONDON TIMES*: "The title *MAGAZINE OF ART* is no misnomer, for within a convenient compass the *MAGAZINE* contains a VERY STOREHOUSE OF ART, the illustrations ranging from the freest of Etchings and Woodcuts up to the most elaborate Engravings, the letterpress being particularly good, and varied to suit all tastes, from the most to the least artistic."

There will be added a department devoted exclusively to American Art, commencing with the December number, now ready; it is intended to include the freshest and most important information regarding every branch of the subject, together with concise Critical Notices of the leading Art Exhibitions and Publications of this country. This department will be in charge of a leader in Art matters, and will add to the value of the *MAGAZINE OF ART* as an exponent of American Art.

In now giving an indication of the features which are about to appear, the Editor desires to state that only a small portion of his programme is here presented.

Among the Papers in the early numbers of the New Volume may be mentioned:

THE WORLD THEY LIVE IN.—Biographical Accounts of Representative British, American, and Continental Artists.

WINDOWS WORTH SEEING.—Illustrated Papers on Remarkable Windows, at Home and Abroad, in Cathedrals and other Edifices, by Artists of the past and of to-day.

OUT-OF-DOOR PAPERS.—Statues in the Street, Art in the Garden, etc.

HOMES OF BEAUTY.—The Residences of Art Collectors and Artists.

THE PASSING SHOW.—Notices of Art Exhibitions all over the World.

INDOOR PAPERS.—Furniture and Sculpture in the House.

THE ROMANCE OF ART.—Histories of Remarkable Pictures; Great Pictures by Unknown Artists; the Wives of Artists, etc.

BIRTHPLACES OF ART.—Towns which have Witnessed the Struggles and Successes of Great Artists.

FAMOUS SEATS.—Illustrated Papers on the Queen's Throne; the Archbishop of Canterbury's Throne; and other Remarkable Memorials.

ART FOR CHILDREN.—The love of Beauty as an Element in Education; Child Pictures by Great Masters, etc.

ECCLESIASTICAL ART.—Village Churches; Hidden Art in the Great Cathedrals; Pulpits, Ancient and Modern, etc.

ART FOR ARTISANS.—Practical Papers for Art Workmen.

THE LADY ARTIST.—Art Training Schools; How Ladies may Earn a Living by Art; Art Needlework, etc.

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